

In volume two, the drummer is introduced to the language of music in a manner consistent with the approach taken in volume one. The term 'dynamics' is explored in all its musical and physical connotations. A neat little chart displays grip variations, from matched through French, and shows their relation to respective dynamic variations forte to piano. By this token, loud rock players might adopt a more military grip than someone executing soft single strokes in an orchestral setting. In this way is the grip demystified; grip choice is simply a response to varying musical/physical variables.

Another pertinent and timely section deals with the positioning both of drums and limbs in order to effect the most sound from the instrument. Laflame fully warns of the pitfalls of set-ups which encourage players to strike only glancing blows (oblique strokes) which result in less sound for the energy expended. There are useful diagrams showing how and where to strike a drum to draw the maximum response and tone.

At very least, Tom Laflame offers interesting and even controversial reading for the cost of a movie. But pick this one up—odds are it won't be showing at your local theatre anyway.

T. B. W.

"SPEED/CONTROL DEVELOPER"

Author: C. Vickio

Publisher: Pro-Cussive Techniques, P.O. Box 662, Lewes, Delaware 19958

Price: \$5.50.

Speed/Control Developer is an ideal supplement to a drummer's studies. The book concentrates on developing important drumming skills: strength, tempo, dexterity, building the weak hand, rudiments, etc. *Speed/Control Developer* consists of 25 different charts each with its own rhythmic pattern to develop a specific skill.

Essentially, the book is written as a systematic concept of self-improvement. Each chart is a four-day lesson of four exercises a day with a varied number of sticking methods. A stated metronome setting is used. The metronome plays a very important part in the use of this book. For example, Chart #1 is a three-stroke ruff variation using three different sticking patterns. On the first day, the metronome is set to 104 beats-per-minute, and the chart is played for four minutes straight. The metronome is then increased to 116, 126, and 138 for the next three exercises of the day. Day 2 begins at 126 and by the end of the fourth day, Chart #1 will have been played at the metronome setting of 192 using all three sticking patterns. Each consecutive developer chart begins at a specific metronome setting and is gradually increased to a faster tempo. The charts include ruffs, single eighth notes, rolls, triplets, sixteenths, flams, drags, paradiddles—all accented and unaccented. Each sticking pattern emphasizes leading with either the right or left hand. The book can be used with right or left-handed drummers with no transposition of sticking needed.

If followed religiously every day, *Speed/Control Developer* can be a valuable aid in the progression of one's abilities. It can also be used by drummers who just want to keep in shape. In fact, "Speed/Control Developer" should be subtitled "Wrist Breaker"; some of the exercises at the quicker tempos can really be trying!

B. S.

PROGRESSIVE STUDIES IN JAZZ DRUMMING

Mat Marucci

Lewis Music Publishing Co., Inc.

Price: \$1.95

I liked Mat Marucci's book. "The book" he begins, "aims to develop drummers who can play other things besides straight 8th notes on the cymbal, a heavy backbeat on the snare and a

steady pulse on the bass drum." Also, that the "three greatest attributes that a drummer can have" are: (1) Keeping good time. (2) Playing musically. (3) Playing what you feel.

After a few lessons devoted to discussion of the drum set, and an explanation of the terms, Marucci suggests that the student "master" the next two pages of rhythms written for left hand on snare against the standard jazz ride rhythm on cymbal. Then it's on to two lessons of similar format—one devoted to 8th note triplets and the other devoted to playing straight 8th notes against the jazz ride cymbal.

There are no new trails blazed in this book, but the exercises are written musically and explained with clarity. My only misgiving concerning Marucci's approach is that he frequently ends up a lesson page by writing such things as: "Don't get discouraged but don't expect miracles." Or, ". . . be prepared to sweat."

It tells the reader that the exercises are going to be hard, when in reality they might not be that difficult at all. By using the negative approach, a student with an open mind might become apprehensive. It's similar to the scientists who figured out that on paper, a bumble bee isn't able to fly. Except, the bumble bee doesn't know that—so he flies!

Progressive Studies takes the student through a chapter on 16th notes, Bass Drum, Snare—Bass Drum Combinations, Variations on the Cymbal Rhythms, Odd Time Signatures, Brushes and Mallets, Special Effects and Special Beats and Rhythms. There is a good deal of practical information in this book and it lays the foundation for a student to explore the world of jazz drumming (particularly the styles of the great masters) on his own.

S. F.



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